The Photonovel: A Tool for Development

by Daniel Weaks

Published by:
Peace Corps
Information Collection and Exchange
Room 701
806 Connecticut Avenue N.W.
Washington D.C. 20525
USA

Available from:

same as above

ACTION

PEACE CORPS

THE PHOTONOVEL: a tool for development



P&T

PROGRAM & TRAINING JOURNAL

MANUAL SERIES NUMBER 4

THE PHOTONOVEL: A TOOL FOR DEVELOPMENT

BY

DANIEL WEAKS
PEACE CORPS VOLUNTEER, ECUADOR

COVER ILLUSTRATIONS BY

ELIZA SOLA

REPRINTED BY PEACE CORPS
PROGRAM & TRAINING JOURNAL MANUAL SERIES
WASHINGTON, D. C.
SEPTEMBER 1976

Photographs by Dan Weaks

Cover design by Eliza Solá

FOREWARD

Since 1961 Peace Corps Volunteers have worked at the grass roots level in countries around the world in program areas such as agriculture, public health, and education. Before beginning their two-year assignments, Volunteers are given training in cross-cultural, technical, and language skills. This training helps them to live and work closely with the people of their host countries. It helps them, too, to approach development problems with new ideas that make use of locally available resources and are appropriate to the local cultures.

An essential factor involved in the development of appropriate solutions is their accessibility to the desired audience. One of the approaches which has proven to be an effective tool in opening up new channels of communication is the photonovel. The photonovel has permitted access where other media have failed; it has filled in the gaps where more traditional, and often more expensive media have introduced ideas but without great and lasting impact. It is more important as a means of information dissemination and as a catalyst for audience participation.

The Photonovel: A Tool for Development is an important addition to the Peace Corps *Program & Training Journal* Manual Series. It includes the step-by-step preparation process as well as a sample photonovel. Along with others in this series, it is designed as a working and teaching tool for development workers.

Washington, D. C.
September, 1976

CONTENTS

PREFACE

The transmission of information is essential in a cooperative world. Traveling minstrels once provided the only means of communication between isolated communities; a method characteristic of the Dark Age. The printing press duplicated the spoken word, further spreading ideas. Today, radio, television, cinema, and satellites have created what Marshall McLuhan calls a "global village" in which every person is aware of every event in the world.

Despite the phenomenon of electronics, and visions of a world made homogenous, many people remain isolated from our modern "village", and the resources and information that it has to offer. Many Ecuadorians are among the "isolated". Half of the population lives without medical attention, formal schooling, or access to information. Entire cultures are separated by physical and social boundaries and are cut off from modern technology; a sky full of satellites serves these people poorly.

From 1973 until 1976, a program of educational communications was undertaken to reach isolated people through basic methods. Filmstrips, posters, and flipcharts were abandoned, after trials, in favor of the photonovel, because of its ability to communicate a detailed message through words and vision, while entertaining at the same time. Under the direction of Ecuador's Ministry of Health, and Ministry of Agriculture and Livestock, photonovels were produced concerning subjects as diverse as environmental sanitation, pre- and post-natal nutrition, malaria control, and family planning. The projects were funded by U.S. Agency for International Development, Family Health Division, under the direction of Mr. Sam Haight, to whom I am indebted for his guidance and assistance. Peace Corps provided the facilities for the productions.

Encouraged by the results of the projects, this monograph was written in order to inform others of the successful nature of the photonovel format, and to outline a procedure for production so that others may further develop the medium. Although resources and specific needs may differ outside of Ecuador, the principles remain the same.

Dan Weaks
Quito, Ecuador
August, 1976

chapter 1

AN INTRODUCTION

WHAT IS IT?

Anyone who has turned to the comic strips of the "funny pages" in a newspaper has some familiarity with the concept of the photonovel.

The comic strip is a series of stylized drawings placed in a time sequence to describe an event. Words are expressed by the use of white "balloons" which contain the dialogue and indicate the speaker. Some newspaper comic strips appear daily in serial form and may continue for months, or even years. Placed end to end on a page, the comic strip becomes a comic book.

The photonovel differs from the comic book by the substitution of photographs for the stylized drawings. The balloons are retained to express words and thoughts of the characters. A blend of the comic book and the motion picture, the photonovel creates an interpersonal experience between the reader and the image, much as exists between the audience and the film.

The photonovel fills a special need felt by those who lack reading material written at a level that they understand. To fill this demand, the photonovels are found in every country of Latin America and many cities of the United States. Commercial photonovels are usually written with the lower to upper middle classes in mind: characters wear good clothes, live in modern homes, and drive cars. Although the majority of readers may not lead lives similar to those of the characters, they understand and perhaps envy the glamour that is presented on the pages.

The popularity of the photonovel among lower income groups in Ecuador is such that "lunch hour libraries" have sprung up for those unable to pay the retail price: Eager readers pay a rental fee to the "librarian" for an hour's reading during their lunch break; the service is so popular that one sees a city park blanketed with lounging workers, each with a photonovel in hand.

In the village, other applications can be found. Printed material, indeed paper of any kind, is in short supply. Paper is commonly used to cover walls made of adobe, wood, and bamboo; the paper insulates the room and provides colorful decoration. Walls are plastered with old newspaper ads, school exercises, and photonovels. A well-designed and printed photonovel may be permanently mounted on many walls so that its message is broadcast for years to come.

While paper shortages often lead people -- wisely -- to recycle any available paper, the photonovel is not considered "available" for general recycling. It is guarded as a possession worthy of great care because the owner has seen people pay up to U. S. $.50 for the privilege of owning one.

A Tool for Development

Governments throughout the Third World have set ambitious goals for their countries. Achievement of these goals depends upon the commitment of all of the country's resources, the most important of which are human resources. However, the peoples' involvement frequently depends on access to the information that will enable them to help themselves.

The potential of the photonovel as a tool for developing nations remains largely unexplored. Efforts to integrate new media in communication programs are still in the experimental stage; these media have not yet achieved the status of the older, better-known alternatives. Radio, television, cinema, and billboards, the workhorses of communications, are enormously expensive. Moreover, their efficiency in conveying information useful for attainment of development goals is questionable. Development, particularly through education, will benefit from new ideas in the field of communications.

Printed material has traditionally ranked last among the priorities, due in part to the profusion of poorly designed and executed posters, pamphlets and brochures that have bombarded the public in the past; most of these efforts have gone unnoticed for understandable reasons.

Why Use The Photonovel?

Due to its popularity and its easy-to-understand format, the photonovel works well as an educational medium. Visual content attracts attention, creates realism, and conveys graphic information. Themes are introduced in the form of a story: readers learn and enjoy simultaneously.

A unique method for the transmission of ideas, the photonovel overcomes many of the difficulties faced by conventional

media; but as with all, it has limitations.

Listed below are some advantages and disadvantages to be weighed before determining its effectiveness in a program.

Advantages

1. *Photonovels explain information in detail.* Unlike the radio message, the poster, or the billboard, which are limited to a brief message of a few words, the photonovel treats subjects in greater detail, stressing important points and outlining procedures.

2. *Photonovels remain in the readers' possession.* Once distributed, the photonovel is passed from person to person; the information is in a concrete form that is referred to later on, a constant reminder of the message. Radio spots are forgotten -- in one ear and out the other. The photonovel remains in circulation.

3. *Photonovels are fun to read.* Pictorial content, simple dialogue, and an interesting story create an atmosphere conducive to learning. Rather than feeling pressured to learn, the reader absorbs information without conscious effort.

4. *Photonovels are in demand.* The people of Latin Ameica are well acquainted with the photonovel as a form of entertainment, and are accustomed to paying a price for the privilege of reading one. An educational photonovel distributed free of charge will insure a large readership simply by its availability.

5. *Photonovels are realistic.* By the nature of the photography, the reader identifies with the characters of the story, and through the characters, identifies with the message. Cartoons are abstract; the reader must use a trained imagination to interpret the stylized drawings before he receives information. The photograph gives without asking.

6. *Photonovels sell ideas.* The story of the photonovel shows readers the "how" and "why" of an idea, and illustrates in terms familiar to the reader how he may benefit as an individual.

7. *Photonovels complement other media in a communications program.* Used in conjunction with other media, the

photonovel fills in details and information too lengthy to include in radio, TV, or posters.

8. *Photonovels are easily distributed.* Movies and filmstrips require a projector, an operator, a viewing room, and an assembled audience. Radio spots assume that the audience has a radio (not always the case) and that it be tuned to a particular station at a particular time. The photonovel is distributed through an existing network of schools, hospitals, co-ops and community centers, and is read at the convenience of the audience.

Disadvantages

1. *The information is static.* Once the photonovel has been printed, it is nearly impossible to change the contents without costly adjustments.

2. *Close teamwork is required.* Although not considered a disadvantage in the U.S., teamwork may present difficulties in some nations. Production requires close cooperation among writers, photographers, actors, and printers, all of whom may be unaccustomed to working with other professionals.

3. *They must be printed in large quantities.* Limited funds generally mean that photonovels must be printed in tens of thousands so that the cost per issue is not prohibitive for free or low-cost distribution. Issues of 500 to 10,000 copies are generally not feasible.

4. *They are for literate and semi-literate audiences.* Though the photonovel is often read aloud to those who cannot read, the message will have the greatest impact on those who have at least a basic understanding of written words and syntax. However, photonovels can themselves be used for adult literacy classes. Moreover, a photo-sequence may be designed to communicate by pictorial images alone, to the exclusion of words, thereby reaching anyone with good vision.

In summary, the photonovel is neither discarded as are brochures, forgotten as are radio spots, nor ignored as are posters. Photonovels are less expensive to produce than cinema and radio, and remain in the reader's hands as a reminder of its message.

When used as a supplement to other mass media, the photonovel proves a worthwhile addition, filling in detailed information left out by other media.

Friends and family all enjoy reading and rereading an interesting story illustrated by attractive graphics: there is no reason why an educational message cannot be included.



chapter 2

A FEW PRELIMINARIES

WHAT IS THE MESSAGE?

What exactly is to be accomplished? Specify the task which the photonovel is to achieve, what obstacles are to be overcome; in short, design a strategy for the sales pitch. The photonovel can be adapted to any message if its scope is limited to a clearly defined theme. Confusion among the producers about the goals of the photonovel will result in confusion among the readers.

It is unreasonable to expect a mother to learn everything about child nutrition from one booklet: a theme so vast will surely bewilder or bore her. By concentrating on one aspect of child nutrition, such as feeding from birth to six months of age, the mother will learn a few facts that are likely to remain in her mind. A barrage of facts and illustrations will be quickly forgotten, if heeded at all.

Attempts to combine two unrelated messages in a single volume may seem economical, but proves penny-wise and pound-foolish. Combining child nutrition and sanitary procedures within one photonovel will probably result in the dilution of both messages.

WHO IS THE AUDIENCE?

A specific message requires a specific audience. An audience labeled "middle class mothers" is too vague for an effective message: what middle class mothers? Twenty years old, or forty? Mothers with two children or mothers with eight? Will they read the photonovel in a hospital, or in their homes? Through research of the proposed audience, and the method of distribution, the producers will discover important facts concerning sex, age, educational level, visual literacy, preconceived ideas about the subject, and regional preferences. The story of the photonovel should be slanted toward the readership, and toward the situation in which it will be read. When information is known about the audience and about their state of

mind, a story can then be devised to give the message its greatest effect at the most advantageous moment.

An example is a post-partum program carried out by Ecuador's Ministry of Health in 1975. The objective was to inform mothers interned in a maternity hospital that contraceptives were available on request from the hospital, and information could be obtained from the staff without embarrassment. The photonovel depicted a mother in the same situation as the readers, and her experience (a pleasant one) with the hospital staff. The photonovels were distributed to every mother who entered the ward; they had ample free time on their hands and were grateful for something to read. The mothers identified with the character of the story, and thereby related to the message.

Regionalism is another important factor to consider while researching audiences. In many countries, entire populations are separated by social or physical barriers. The people of one province may be cut off from or at odds with those of the next; each has its customs and preferences. An attempt to reach two dissimilar groups, "crossing cultures", with the same photonovel may serve only to offend both groups. The message will have greater impact when aimed at a specific audience.

"Crossing classes" presents similar dangers; a middle class mother pays little attention to a photonovel that features an indigent woman. It is often difficult to determine which clothes, mannerisms, or speech habits of one group will prove offensive to another. Generally, the message should be directed at one group of homogenous people living under common social and economic conditions, though compromise is inevitable.

How Many Will Be Reached?

Another factor to determine before production is the number of copies to be printed, and how many pages per copy will be economically feasible. The number of copies is determined by two factors: the size of the audience and the money available for production; the second factor obviously takes precedence over the first. A photonovel distributed through a health center network will run as many copies as there are patients within a given time period. Research of the audience may uncover surprising facts: a photonovel planned for a specific indigenous audience was cancelled after it was discovered that the affected population was only 20,000 families, a number thought to be too small for a full scale production.

THREE COMPONENTS

The photonovel is not a story illustrated with photographs, nor is it a series of photos tied together by a dialogue. It is an intricate weaving of plot, dialogue, and visual content, with each component complementing and reinforcing the others. Each component communicates ideas in a distinct way; a balance is sought to take advantage of the strengths and weaknesses of each.

Story or Plot?

A story is a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on cause and effect. "Maria had two children and then a third," is a story. "Maria had two children and then a third because she never discussed the matter with her husband," is a plot. The time sequence is preserved but causality is now the main factor. In a story, Maria has a third child, and the reader asks, "Why?". A plot forces the reader to ask questions about the characters, and through identification with the characters, to ask questions about herself.

Either a story or a plot can be used to advantage in the photonovel, depending upon the nature of the message and the sophistication of the audience. The plot, of course, is superior in effect when the audience understands it: plot requires the kind of training that allows the reader to associate the cause with its result.

The story or plot is the basis and strength of the photonovel. The message is displayed through it in terms of experience familiar to the reader. Without it, the result is an instruction book of pictures without feeling; as boring as a brochure, there is no motive for the audience to read it.

Writing the Plot

One need not be a novelist to write a story or plot if a little imagination is used, and certain precautions are observed. Since the following guidelines apply to both the story and the plot, the word plot is used to indicate both.

1. *The plot must be easily understood by the audience.* Sophisticated gimmicks such as flashbacks or leaps through time may create confusion among the readers. Though these techniques are popular in commercial photonovels, an educational endeavor must be clear to all. Time warps may be

understood by the educated, but may be quite foreign to others.

2. *Keep the cast to a minimum.* Include only those characters who are necessary to carry the plot to a conclusion, and to convey the message. New faces popping up here and there will complicate the message and distract the reader. Three to five central characters will usually be the limit that an audience can keep track of.

3. *Clarify scene changes.* A change of scene must be indicated by the story, the photographs, and by the dialogue of the characters. Abrupt changes of scene may leave readers in a fog; it may seem clear to the writer that Maria is in her home in one photograph and has moved to the health center in the next, but the reader may think that another story has begun. A narrative insert is always used between scenes: "The next day, Maria visits the health center . . .", will indicate to the reader that the story has moved to a new location. See the sample photonovel in the appendix for an example of the narrative insert.

4. *Observe the number of pages.* The plot must fit into a limited number of pages. As the TV program is limited to a time-slot, so the photonovel is limited by a space-slot; the story must end with the last photo on the last page. Divide the page space by X number of scenes that allow for so many photos per scene. More or less photos are used to describe each scene as is required. A page format that measures 26 cm X 20 cm may be designed in 16 pages: the entire photonovel can be printed from one standard sheet of printing paper, so there is no waste. Eighteen pages would be wasteful, if a standard printing press is to be used. However, if a "continuous run" printing press is to be used, any number of pages can be planned without waste.

5. *"For Adults Only?"* The borderline between an acceptable plot and a scandalous subject is often hazy. If it seems that the subject matter may be sensitive, a pre-test should be conducted to avoid an outraged audience. Photonovels about sensitive subjects, especially family planning, must be written carefully; there is no faster way to turn people off to an idea than by mistreating sensitive material. The commercial photonovel tries to sell copies; the educational photonovel tries to sell an idea.

The Dialogue

The second component of the photonovel is the dialogue. Dialogue is open discussion between the characters of the story, and takes place within the white balloons. Set apart from the photographs, the dialogue stands alone in clarity, much as the dialogue of a play.

1. *Clarity.* Due to the small space within the white balloons, and the short attention span of readers, the dialogue consists of short sentences and easy vocabulary. Longwinded speeches will crowd the photograph visually and will bore the reader. Use as few words as possible.

2. *Dialect.* The effect of a colloquial expression in print goes a long way toward convincing the reader that the message is meant for him. Familiar words and expressions create a personal relationship between the reader and the characters. A local "expert" should be consulted to assure that usage is correct.

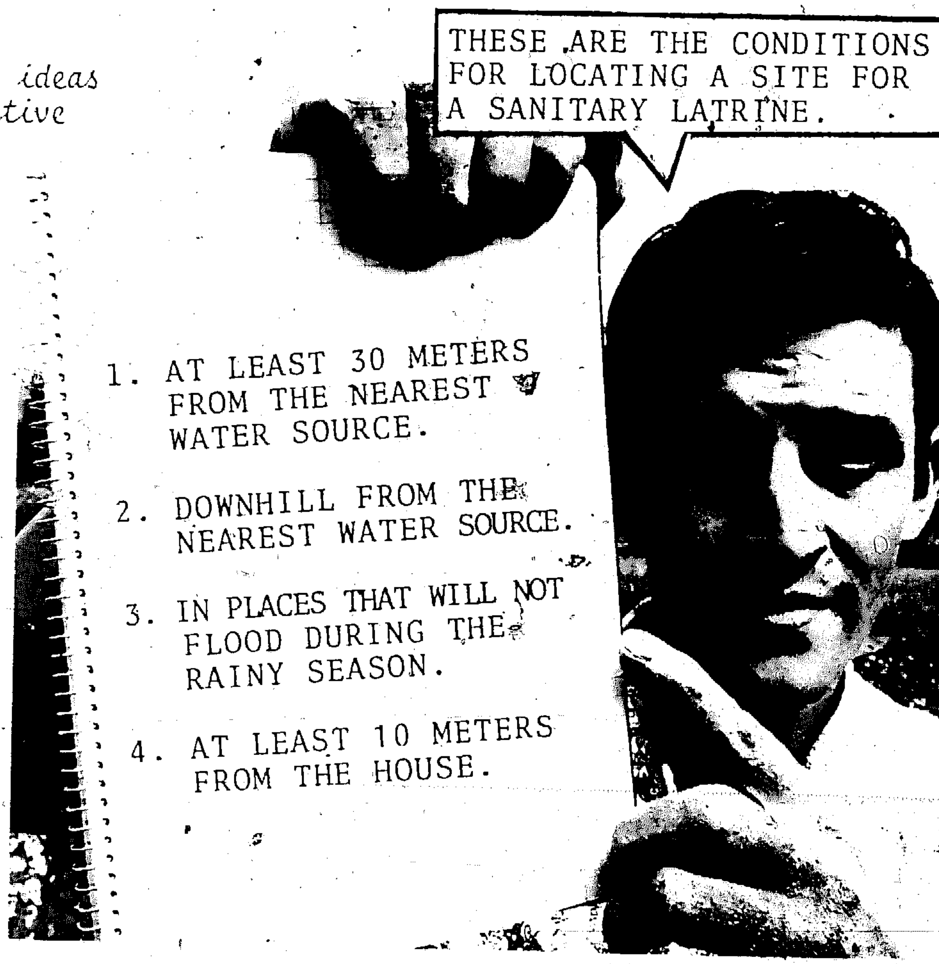
Many colloquial expressions include words considered to be vulgar. However, vulgar language is relative to both the listeners and the speaker; a word that is obscene in one province may be common in another. In a photonovel on environmental sanitation, a phrase implied that since cats cover up their manure, so should humans. The common word for manure was believed to upset the readership, so the polite form, *desperdicios humanos*, replaced the cruder *mierda*. However, a pre-test determined that not a single respondent understood what *desperdicios humanos* meant; the definition was explained and respondents exclaimed, "Oh, you mean *mierda*!", the word that was avoided all along.

A pre-test is the best method for selecting words.

3. *Express ideas with narrative inserts.* If an idea cannot be expressed within the balloons, a narrative insert is employed to shorten the story and clarify the message. Inserts range from the familiar, "Meanwhile, back at the ranch . . .", to more complicated instructions. Inserts should be used with discretion; tests indicate that what is not included within the balloons tends to be ignored. See illustrations (p. 12).

fig. 1, 2

Illustrate ideas with narrative inserts





Visual Content

The third component of the photonovel is the visual content. The plot and the dialogue convey information, but are not sufficient to attract attention. The photo-sequence provides the visual stimuli that motivates the reader to pick up the photonovel in the first place.

A potential reader sees the cover first, and then makes an unconscious decision whether or not to open to the first page (see sample covers, p.48). If the cover is visually stimulating and features an image that is familiar, he will be curious and begin reading. A photonovel about nutrition featured a photograph of eggs, meat, fruit, and milk: though familiar, it wasn't stimulating, so nobody even looked twice during the pre-test.

A cover photo of a man and woman dressed in clothes similar to those of the reader, with vivid expressions on their faces, will succeed in drawing attention. The reader is able to see that the story is about his people, and since he has rarely -- if ever -- seen a story about his people before, he will read the photonovel on the basis of visual content alone, even if the message is of no interest to him.

Visual Literacy

How can visual content hold the reader's attention? The photonovelist must borrow from the technique of the cinematographer. The film maker uses certain "viewpoints" when composing the scene to emphasize different elements of the photo-sequence. Of these viewpoints, the photonovel borrows three:

Establishing. The camera moves back to include the environment in which the action occurs. The establishing shot informs the reader where the action is taking place: a room, a house, perhaps landscape.

The close-up. The camera moves "close-up" to the subject, framing closely what is to be stressed, such as a character's face, or an object of interest.

The medium close-up. The camera moves back to include the immediate situation. The emphasis shifts from the subject to its activity; this may include more than one person, or perhaps a group in action.



fig. 3

Establishing



fig. 4

Close-up



fig. 5

Medium Close-up

A combination of these three views placed in sequence forms a story of its own, in which the emphasis shifts from one subject to another. The establishing shot tells "where", the medium close-up tells "what", and the close-up tells "who" or "how". The first photo of a new scene is usually an establishing shot, followed by a medium close-up.

A balance of viewpoints creates a rhythm; too many close-ups placed side by side become visually boring, and should be interspaced with other viewpoints.

The movement of characters through the pages is important for visual comprehension. A photograph depicts Maria entering the doctor's office from the left. All subsequent close-ups of Maria's face should be facing the right, while all photos of the doctor's face will aim left. This continuity is important; to confuse directions will disrupt the eye-flow of the reader. Eye movement is from left to right in Latin script, and the movement of the characters should follow this same direction.

Faces

The actors chosen for the photonovel bear the faces with which readers will, or will not, identify. Faces create an atmosphere in the photonovel; different faces will create different atmospheres. Faces come in as many different styles as there are people, and by looking around, one will find that it is difficult to select a face that is considered "normal" by everyone's standards. An actor that pleases one person may prove to be unsuitable due to a feature known only to local residents. His mate may appear too old or too young for the "ideal" match. A face may be characteristic of a different country, though he is actually a native of the audience. Pre-testing determines which faces are acceptable by local standards.

Madison Avenue prefers to use "beautiful" faces in advertising a product; there is a psychological motive for the public to simulate the idealized version of the human race. This ideal need not be taken literally in application to the photonovel· remember, however, that an actor with smallpox scars will do little to promote the idea of health, unless he is portrayed as the victim.

chapter 3

THE SHOOTING SESSION

The shooting session demands close cooperation between members of the film crew and the actors, to assure that all the necessary photographs are taken, leaving nothing that must be re-photographed at a later date. Before the session begins, the film crew and actors must discuss the story, scene by scene, and outline what is expected of each participant; special consideration is given to the non-professional actors who are likely to be anxious about their duties in this unusual situation.

THE FILM CREW

The film crew consists of those individuals who are necessary to organize, direct, and photograph the story. The number of members depends upon the requirements of each production. Photonovels have been shot entirely by one person who directs, prompts the actors, and photographs at the same time. However, if it is possible, the film crew should consist of more than one person. Otherwise, too many responsibilities may lead to confusion and vital photos may be left out.

The basic personnel recommended to carry the shooting session to a quick and happy conclusion are listed below.

The Photographer

Should a professional photographer be hired to take the photographs? Probably, unless someone with sufficient expertise can be secured. The services of a professional may be expensive, but not as much as re-shooting the entire story due to errors made by the hobbyist, such as loading the camera incorrectly, making poor exposures, or forgetting to load the camera at all! The photographer should be selected on the basis of his past work so that good results are assured. He must understand the project in detail; his skill and vision will convey

the feeling of the message. He must understand that deadlines are to be met and that he will have to produce the final photographic prints of the exact sizes for the "mechanical" (p.21), a job which is painstaking and time consuming. The photographer's wage should be agreed upon before shooting is underway; the wage should be based on a day rate, materials, and a price per print.

The Prompter

The prompter's job is to coax expressions from the actors who freeze up before the camera. The prompter can be anyone who has a rapport with the actors. He talks about unrelated subjects and creates a relaxed atmosphere in which the actors feel at ease. Without the prompter, much film will be wasted on blank expressions, and the actors will feel intimidated by the frustrations of the photographer.

The Director

The director tells the actors where to stand and what kind of expressions are needed for a particular photograph. He keeps track of the scenes to be shot, and assists the photograper with camera angles and composition. He must be well versed in the story and the proposed layout so that the actors enter a scene from the correct direction. It is the director's responsibility to see that nothing is left out.

A GUIDE FOR PHOTOGRAPHY

The object of the shooting session is to acquire as many different situations and facial expressions as possible, so that the layout artist has a variety of material to edit. A large selection of photos is indispensable when last minute changes are made due to the results of the pre-test. Changes are often necessary after the photos are taken for one reason or another; a large "morgue" of photos will avoid the need for reshooting.

Through a simple system, actors are photographed in all possible combinations, even though they may not be on the original plan. Following the scene described below is a chart which is used during the filming session to insure that the maximum number of actor-combinations and facial expressions are captured for the morgue.

Scene X

Maria and her husband, Raul, visit the doctor in his office to discuss Maria's pregnancy. The plan calls for

six photos. The chart is devised to include all possible actor combinations, each of which is photographed from each of the three viewpoints discussed in Chapter 2. Each viewpoint is shot several times to capture a variety of facial expressions. Each actor is also shot alone, against a blank background so that these portraits can be inserted anywhere in the story.

Combination	close-up	medium c.l.	establishing
María (alone)	5 exp.		
Raul (alone)	5 exp.		
Doctor (alone)	5 exp.		
María + Raul	3 exp.	3 exp.	3 exp.
María + Doctor	3 exp.	3 exp.	3 exp.
Raul + Doctor	3 exp.	3 exp.	3 exp.
María + Raul + Doctor	3 exp.	3 exp.	3 exp.

fig. 6 A shooting guide

Photographing Scene X by the chart will provide four combinations from twelve viewpoints. Assuming that at least three exposures are made of each viewpoint to capture facial expressions, the result is 36 photos from which six are to be edited. The "portraits" are not included because they need only be taken during one scene.

Such overshooting (a ratio of 6 to 1) may seem wasteful of film, but film is the cheapest commodity involved: its cost is insignificant compared to the time and trouble of reshooting at a later date because of shots, or expressions, missed.

SOME TECHNICAL CONSIDERATIONS

Whether the photographer be professional or amateur, he may follow these suggestions for obtaining usable and visually attractive photographs.

Camera and Lens

The modern 35mm reflex camera with interchangeable lens allows for precise framing of the image; various focal length lens can be used for the different viewpoints. A wide angle lens of 24 - 35mm is helpful when photos must be taken within a small room. A "normal" lens of 50mm is used for close-ups and medium close-ups; it shows the subject clearly, without distortion, while retaining the correct relationship of the surroundings. A long lens (also called a telephoto) of 85 - 135mm is used for portraits.

Many local photographers may prefer to use the larger 6cm X 6cm camera because they are accustomed to making big enlargements of weddings and other such events. The 6cm X 6cm camera is too slow and the film too expensive for use in the photonovel. The rapid action of 35mm captures fleeting expressions that would escape due to the clumsy nature of larger cameras.

Lights

Good lighting of the subjects is important to create a real atmosphere, and to make the faces of the actors recognizable when a scene takes place in a poorly lit room. A small battery operated electronic flash unit of low voltage is adequate for outdoor fill-in flash and for most indoor situations. Enough light must be placed on the actors' faces so that they appear clear and sharp. Unfortunately, many photographers aim the flash unit directly at the subject -- a technique that produces harsh shadows and an unnatural appearance. By "bouncing" the light off of a light colored wall or ceiling, a pleasing natural effect is obtained, but care must be taken to open the lens aperature about two more f-stops to compensate for exposure.

Composition

As each shot is composed in the camera's viewfinder, the photographer must allow space for the white balloons which will contain the words. The balloons often occupy up to a full half of the picture area; each photo should be planned accordingly. The balloons should occupy a space that does not feature important elements of the picture. Expansive skies and open walls make convenient areas for placement of balloons. Failure to allow for this space will cause some photos to be unusable, and others to appear overcrowded.

The Care and Feeding of Actors

Locally recruited, non-professional actors are effective in conveying the message. They are representative of the audience and have great impact on the readers. The film crew may at first be discouraged by local actors: they don't know how to act. They are shy, often embarrassed about faking facial expressions and performing in front of a camera. The prompter should have them talk about anything they please; as genuine expressions form, the photographer takes the photographs. Once acquainted with the procedures, the actors will noticeably improve, and perhaps even improvise.

The actors probably have better things to do than stand around making faces for a camera. Retake after retake, loading the camera, and long conferences among the film crew will bore them. Unless the prompter is there to entertain them during pauses, they may decide to leave in the middle of the shooting.

chapter 4

THE MECHANICAL

The mechanical is a paste-up on illustration board, or other white card, of everything which is to appear in the completed photnovel. The page outlines and margins are usually drawn to reproduction size; photos, inserts, white balloons, text titles and page numbers are fastened to the board in exact size and position.

A mechanical serves two purposes:

1. It is photographed to make the lithographic plate; the plate is used for printing.

2. It provides an exact representation of how the photonovel will appear when printed, so that a pre-test (p. 29) can be conducted; improvements are then made directly on the mechanical before it is delivered to the printer.

The Contact Sheet

The first step in preparing the mechanical is to obtain "contact sheets", also call "proof sheets", of all the negatives exposed during the shooting session from the photographer. The contact sheet is a collection of actual size prints made from an entire roll of film, placed side by side on a single sheet of photographic paper. Close examination of the contact sheet will reveal information about the pictures' content, sharpness, composition, exposure, and contrast. With this information the editor determines which pictures are suitable for use in the photonovel. A magnifying glass is convenient to edit these small photos because flaws in the negative are difficult to detect with the naked eye.

The contact sheet will contain pictures taken at different shutter speeds and f-stops; it is unusual for all of the pictures to appear uniform. If a print looks too pale, or too dark, a good enlargement can still be made in most cases.

Editing

Start with the first photo on the first page of the plan and select the appropriate picture based on content, image quality and correct composition. Crop the contact to the desired dimensions with a grease pencil or crayon, then list the negative number and exact dimensions of the enlargement on a separate piece of paper. These notations give the darkroom technician the information he needs to produce an elargement that will be mounted on the illustration board.

Ideally, the layout artist and the darkroom technician should coordinate their work in order to minimize the inevitable errors that occur during the meticulous job of producing prints to the exact size.

Layout Design

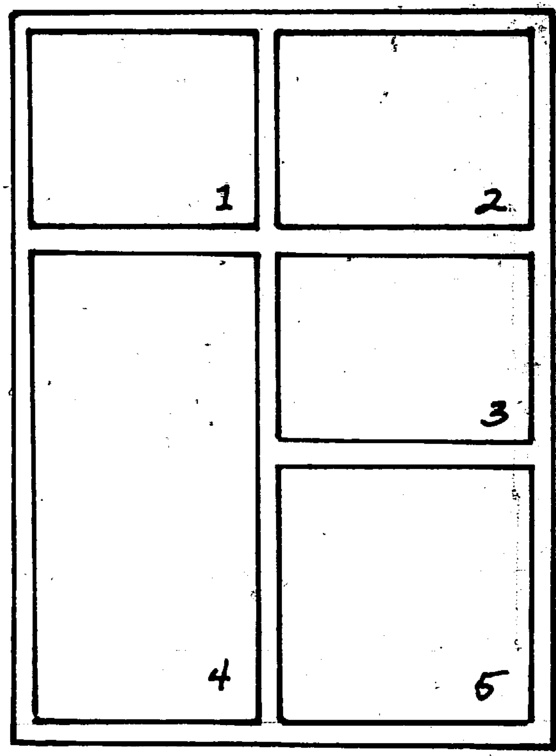
As mentioned earlier, the photonovel consists of a series of photographs placed together in their time sequence. This time sequence must not be made to fit the rectangular format of the page. In Latin script, the eye moves from left to right, down a line, then left to right again: a sequence that is understood by anyone who is literate or accustomed to looking at materials printed in Latin script.

The photonovel may deviate slightly from this order to place emphasis on a particular subject (by using a larger photo) or simply to break the monotony of evenly distributed photographs that are lined up as the words in a sentence. The degree of deviation from the norm depends upon the sophistication of the audience. A design that runs from left to right, then from right to left, then back to left to right, all on the same page, is popular with some commercial photonovels; such a design will probably be understood by formally schooled readers, but will be meaningless to others. Educational endeavors strive for clarity; the layout adheres to no strict formulae, yet it must follow established convention so that even poorly trained readers will understand the sequence.

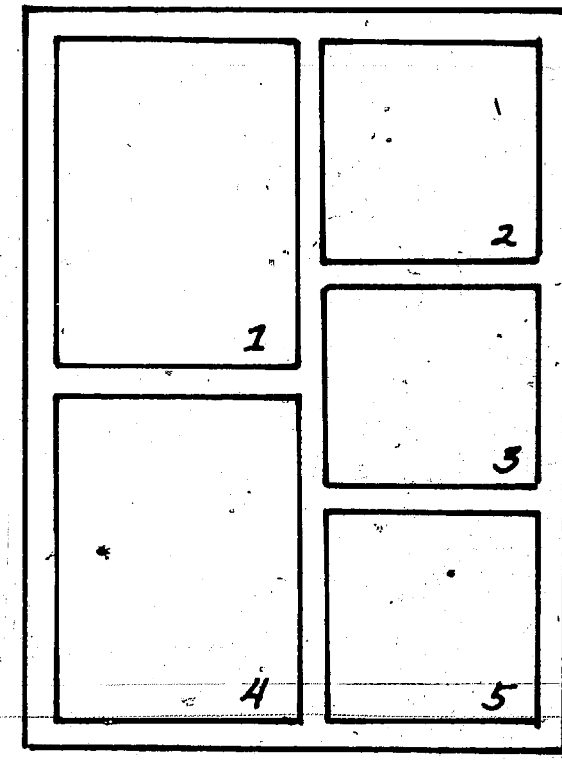
Naturally, in areas where other scripts are used, the layout should fit the locally-employed script. The same principle of simplicity applies; effective alternatives layouts to avoid monotony and emphasize particular points must be developed locally.

In many developing countries, people with poor eyesight lack the money to purchase eyeglasses; small photographs with a minute type face may be discouraging to read. A 20cm X 26cm page may be divided by any number of photographs, but six photos per page is considered the maximum for easy reading. Eight

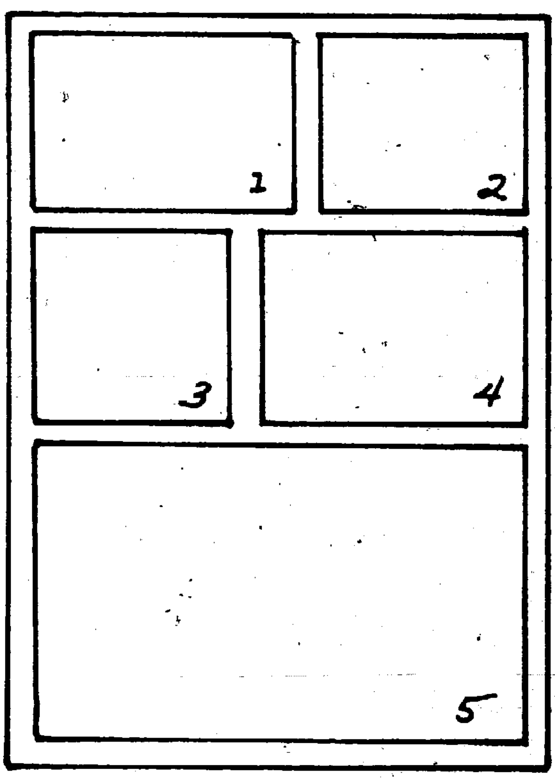
Fig. 7 Layout Designs



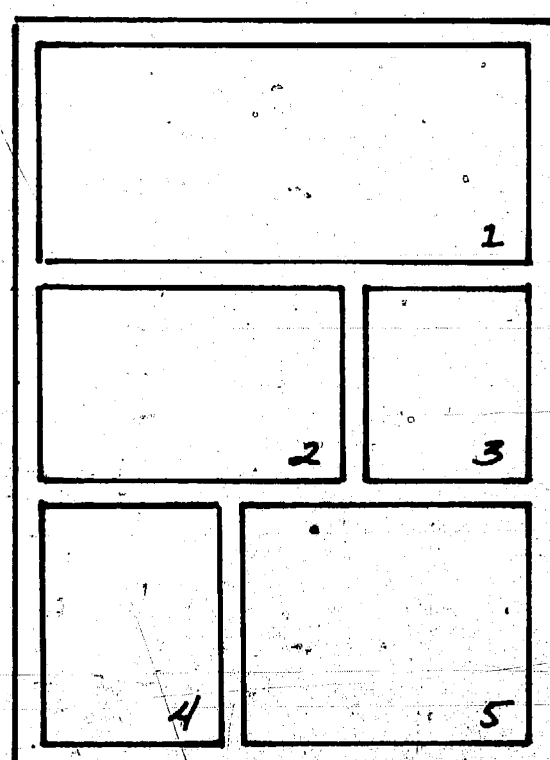
a. Difficult to follow



b. Difficult to follow

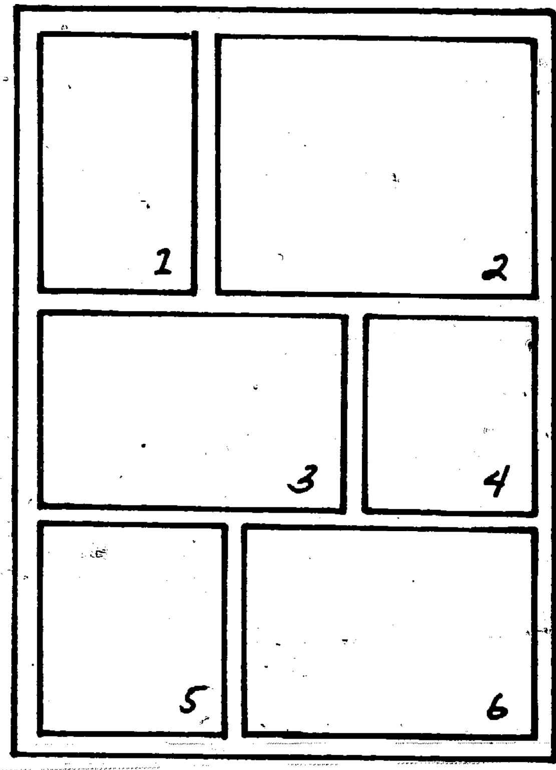


e. Good design

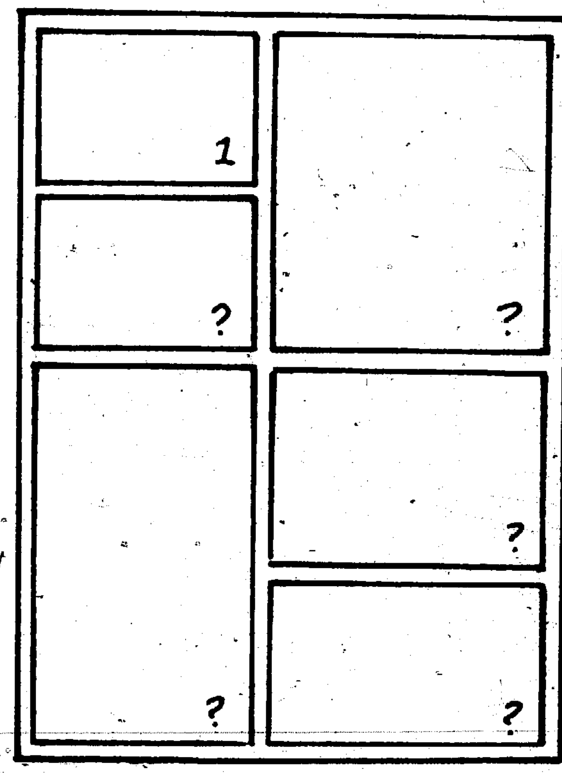


f. Good design

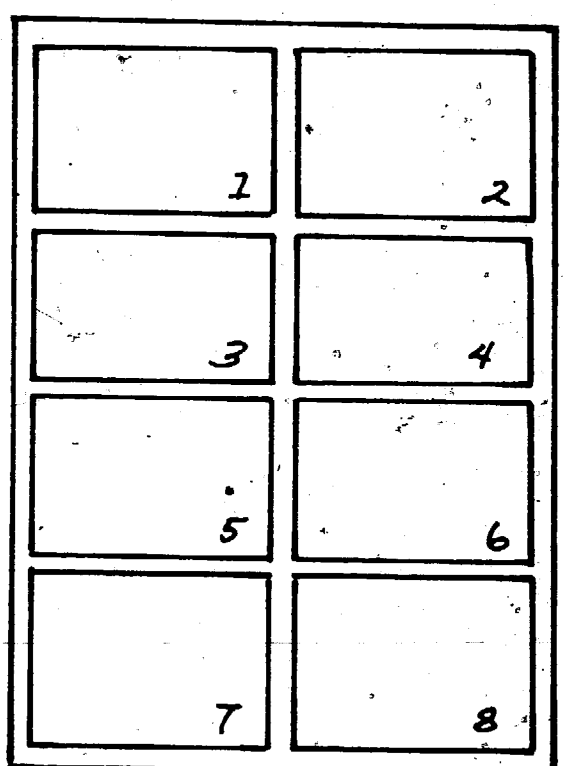
Fig. 7 Layout Designs cont'd.



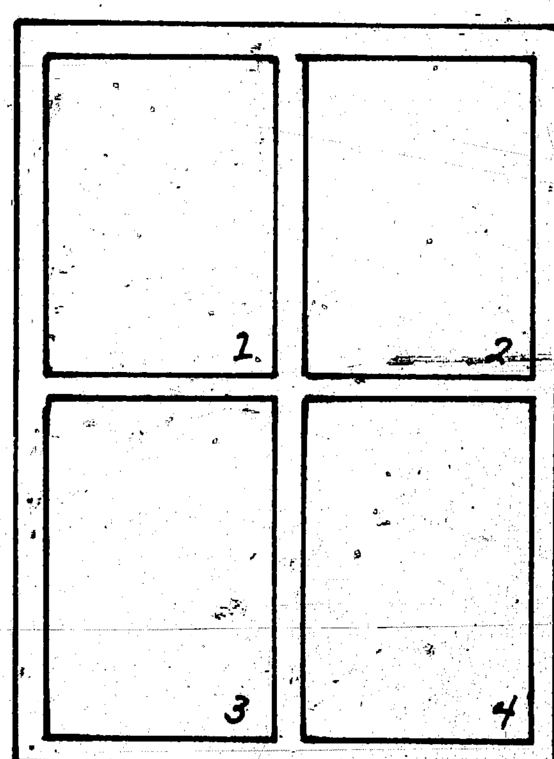
c. Good design



d. Impossible to follow



g. Photos too small



h. Visually dull.

photos to a page cause the image to be too small for the insertion of dialogue; the type face becomes indecipherable. Large, clear photos with a bold type are more appealing to read.

Mounting the Photos

As the photos are printed to size, they are fastened in their proper position on the illustration board with rubber cement. White glue, mucilage, tape, and other adhesives are unsuitable. The prints must lay flat on the board, and be removable for repositioning. Only rubber cement works adequately.

A margin of at least 2cm is allowed on all sides of the page both for visual effect and to compensate for misalignment of the printing press. Without a good margin, the photos may run off the page or be obscured by the binding. The margin between photos is usually 5mm if the photos are placed side by side. The photos must be easily distinguished from one another so the reader will not be confused.

Titles and Inserts

Titles are used on the cover, the first page, and as headings for graphic illustrations. Some printing shops offer a limited variety of headline type fonts. A wider variety of style and size is available from a material known commercially as "letraset", which comes under various trade names. Letraset is a platic emulsion that is applied directly to paper by pressure; it is fast to use and neat in appearance. (See pp.28).

The words of the narrative insert must be distinguished from the words in the white balloons. A slightly larger type face is used so that readers don't confuse the insert with the dialogue.

Sequential Numbering

A small number placed in the corner of each photograph, in sequential order, will enable semi-literate readers to follow the story with a minimum of confusion. These readers may open the photonovel to find that a two page spread appears as one picture of many photos; numbers provide a guide to follow. If a more sophisticated audience is anticipated, numbers may create the impression of a device for the illiterate, which may insult their intelligence. Numbers are best omitted in photonovels for sophisticated readerships.

The Cover Photo

The photograph selected for the cover is the most important of the photonovel: its ability to attract attention determines whether or not the photonovel will be read. The cover photo can be of a black and white negative selected from the contact sheets, or of a color transparency exposed specifically for the cover.

A full color cover taken from a color transparency is attractive and catches attention, but will raise the cost per copy appreciably. The full color cover requires that a color separation be made, then color plates be burned from the separation; higher quality paper must be used for the cover stock, and the press time will be longer, all of which raise the price per copy as much as 50% over a black and white cover. If a color cover is planned, the original photograph must be made on a color transparency; prints from color negatives will not be accepted by most printers.

A budget-minded alternative to the full color cover is a black and white photo printed with two colors of ink during the printing process. The appearance is not that of the full color reproduction, but is attractive enough to draw attention. The two color cover does not require special paper, and should not raise the cost per copy.

Insertion of Dialogue

The task of inserting words in the balloons may be left to the printer for the extra cost of "composing". A composer, a machine that resembles a typewriter, is designed to fit words into a designated space. The composer also makes possible a variety of type styles and sizes, so that headlines, titles, and captions are typed with ease. Large printing companies usually offer this service. Because errors are frequently made in the process, a "proof" is provided for corrections before the final copy goes to press. Another, similar machine is called a headliner. The main advantage of the composer is that word groups are "justified" rather than ragged, so that less space is wasted.

If word insertion is left to the printer, the original copy should be typed out and fastened in the proper positions on the mechanical, so the photomechanic has a guide to work from.

Hand Lettering

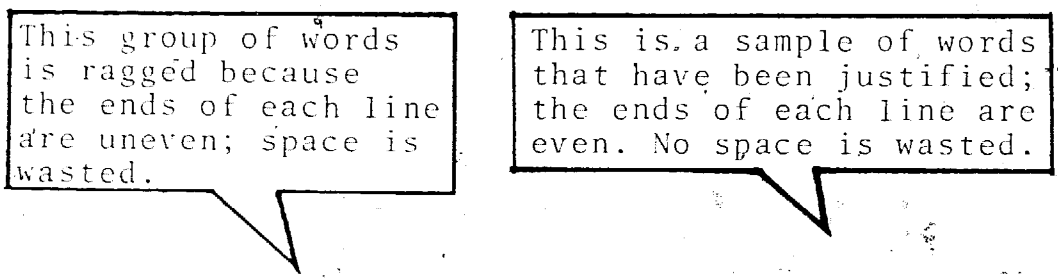
Hand lettered words, often called calligraphy, add a human quality to the photonovel. The effect is attractive to the eye and easy to read, when done correctly. Poorly drawn letters, or unappropriate styles, such as gothic, will cause

the text to appear sloppy and difficult to read.

Another form of hand lettering is accomplished with the aid of a machine, such as the Leroy Lettering Set. The tool is expensive, but produces clear crisp letters.

Words may also be applied with Letraset, available in a variety of styles. However, sixteen pages of wording done with Letraset can become quite a chore and requires a long time.

fig. 8 Methods of lettering dialogue.



a. typewriter b. composer

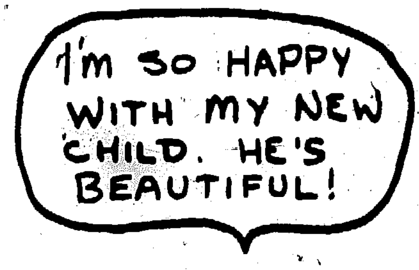
Typewriter

An IBM electric typewriter with interchangeable heads, or any other typewriter that will accept a carbon ribbon, can be used for composing the words. A lithographic plate can be satisfactorily made from this method, but only if a carbon ribbon is used; an ink ribbon is not sufficiently black to give an even appearance on the printed page.

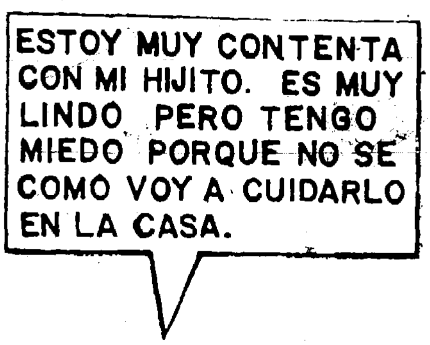
The interchangeable type styles of the IBM typewriter provide an easy means for separating narrative inserts from the dialogue. Some of the more expensive models allow for variation of the letter spaces which is handy for fitting long words into small areas.

The words are typed onto white paper in their exact order. The paper is then carefully cut around the balloons and fastened onto the photographs with rubber cement. (See examples on next page).

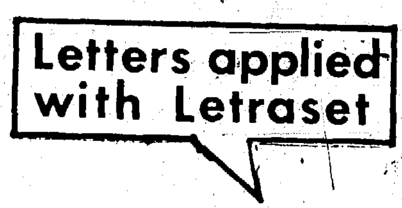




c. *calligraphy*



d. *Leroy Lettering Set*



e. *Letraset*

chapter 5

THE PRE-TEST

A pre-test is a set of questions delivered to a random sample of the audience about the photonovel's ability to communicate its message. Responses indicate what changes must be made to improve the photonovel's effectiveness. The pre-test is a device commonly used by manufacturers who plan to introduce a new product to the marketplace. Before producing the product in quantity, a pre-test is conducted to determine if the product is effective, and how the public will respond to it. Printing a photonovel without a pre-test would be the same as producing an automobile without a road test.

Fortunately, the pre-test of a photonovel need not be as elaborate as that of a new product. Information is gathered about four aspects of the photonovel:

1. *Verbal.* Respondents read the text and are questioned about word usage, comprehension, and phraseology. Are *all* of the words understood by the reader? Are colloquial expressions used correctly? Are any words offensive?

2. *Visual.* Respondents look at the pictures and are questioned about the appeal of the characters, comprehension of the sequence, and pictorial content. Do the actors seem real for their parts? Can the reader follow one photo to the next without confusion? Is the action in the photos clear to the reader?

3. *Story or plot.* After reading the photonovel, respondents are questioned about their comprehension of the story. What has happened to the characters? Is the time sequence clear? Do readers follow one scene to the next?

4. *Message.* Even if the respondents understand the text, pictures, and story, do they realize that there is a message? Did they learn anything?

The information derived from these four sets of questions will give the producers insight about the photonovel's ability to communicate; any serious errors in the content will come to the surface and can be easily corrected.

Copies for the Pre-Test

The mechanical serves as the basis for the material to be pre-tested, but must not be used in the actual interviews; dirty fingers and constant handling will damage the original which must later be photographed for the lithographic plates. The photographer should make a photographic copy of the mechanical and then produce a dozen prints of actual size. The prints are assembled in booklet form to resemble the finished photonovel so that respondents can read a good facsimile from which to make their judgements.

How to Conduct a Pre-Test

There are two basic methods to obtain the information about the four categories. The traditional method calls for the preparation of a questionnaire that contains questions about the content; such a questionnaire is presented on pages 31 and 32. The questionnaire can be written in such a way that the results are tabulated to find statistical evidence about the photonovel's effectiveness.

If the sample of respondents is randomly selected, the number of interviews conducted need not be large. Ten people who all react favorably to a photonovel is a statistical event that happens only once in 1024 trials: twenty five interviews will usually suffice. Acceptance by 80 - 90% of the sample indicates that improvement still needs to be made.

The questionnaire-interview is effective when the audience is sophisticated enough to understand the purpose of the interview; accurate answers can be expected. As often as not, however, the audience will be a group that has no experience with questionnaires; they may not understand why such questions are asked.

The following questionnaire was used to pre-test a photonovel about environmental sanitation. The questions are self-explanatory. Twenty five interviews collected sufficient data to revise the contents considerably.

INSTITUTO ECUATORIANO DE OBRAS SANITARIAS
Departmento de Promocion y Educacion

EVALUATION OF THE PHOTONOVEL
" Amor Correspondido "

Interviewer: Date:

1. Can you tell me what the story is about?

2. Do you think everyone will understand the words?

   If not, which words?

3. Do you think everyone will understand the pictures?

   If not, which pictures?

4. Is there anything in the photonovel that will offend you or your friends?

5. Is there anything which is exaggerated or untrue?

6. What do you think the message is trying to say?

7. Do you think most people will agree or disagree with the message?

8. What kind of people will be most interested in reading this photonovel?

   1. Young married
   2. Young couples
   3. Older couples
   4. Everyone

9. What are Maria and her mother doing in photo #2?

10. Why couldn't Antonio marry Maria?

11. Why did the mother say that Antonio lives like a pig?

12. What is a latrine?

13. How far from the house must the latrine be?

14. How far from the water supply?

15. Do you have a latrine?

16. What does it cost to build a latrine?

17. Can you describe what is happening in photo #47?

18. Which characters do you like the most?

19. Who is the prettiest, Maria or Rosa Elvira?

20. What did you learn from this story?

21. Respondents age:
    1. under 20
    2. 20 to 29
    3. 30 to 39
    4. 40 or over

22. Years of school completed:
    1. none
    2. grade school
    3. high school
    4. university

23. Sex:
    1. male
    2. female

24. Marital status:
    1. single
    2. married

25. What village do you live in? ________________

The respondent may feel intimidated by a series of questions asked by a stranger; he may be embarassed if asked questions to which he knows no answers and will often answer whatever he thinks the interviewer wants to hear simply to get it over with. When a pre-test was given in a maternity ward in which beds were side by side, often with two or three women to a bed, neighboring women listened to the answers given by the first respondent, and then repeated word by word when their turn came to be interviewed. No meaningful results could be obtained from such an interview.

How can one determine if the respondents answer accurately? Questions such as, "Do you understand the message?" will draw a yes answer every time, though the respondent has not understood the question. Under such circumstances, a different approach to the pre-test is advisable.

The second type of pre-test is based on an informal approach. Honest responses will usually be given when the respondent is personally acquainted with the interviewer, and realizes that there is nothing to fear from the questions. Defense barriers are broken down so that the respondent-interviewer relationship becomes personal rather than formal.

Personal encounters are found in situations where the respondent feels comfortable and at ease. Health centers, maternity wards, schools and other public installations are convenient for the interviewer but may not be conducive to relaxed and honest answers.

A more trustworthy locale is the home territory of the audience. The interviewer might go to the local store on a Sunday afternoon and become acquainted with the proprietor, eventually discussing the photonovel. Someone will come into the store; a conversation begins and with the aid of the proprietor, the photonovel is discussed, informally. Hardline questioning is always avoided. The respondent understands that the interviewer is asking his advice, not giving him an examination. Although this method takes longer, the results are superior. Twenty such interviews with various people will yield a wealth of information.

chapter 6

PRINTING

Selection of the Printer

The printing process duplicates the mechanical into the number of copies desired. A commercial printing firm is chosen on the basis of three factors.

1. *Quality.* The best way to determine the quality of a printing firm's work is to examine it. Look at samples that lie around the shop: if the type is poorly set, if colors run onto one another, if the photographic reproductions are muddy, then find another printer. It is wise to visit a number of establishments to view a variety of work. Good printing is self-evident.

2. *Price.* After three firms have been located that are capable of fine work, ask each to submit a written estimate of how much the photonovel will cost to produce, based on the number of issues, quality of paper, and the time needed to do the job. Estimates vary from one firm to another.

3. *Service.* The time required to print an issue of 100,000 copies will depend on the kind of equipment that the firm uses. Large printing companies may have high speed continuous run printing presses that can turn out 100,000 issues in a matter of hours. Smaller firms may have an offset press that requires weeks. If the company has an automatic collator that assembles the pages and staples them together, the issue will be delivered more quickly than would be possible for a shop that must do these chores by hand.

Be wary of small printing shops that give low estimates. Many printers openly advertise "Offset" when in fact they have no offset press. These firms delegate the work to subcontrac-

tors, which takes extra time. Two months after the mechanical has been delivered, they may say that an increase in paper cost has raised the price per copy of the photonovel. Reputable printing companies may charge a bit more, but the finished product will be worth the extra cost.

Printing Methods

Four printing methods account for nearly all printed material: letterpress, lithography, gravure, and screen process. Of the four, the photonovel is most economically printed by the process of lithography.

Lithography is a method by which ink is transferred from a flat-surface lithographic plate to an intermediate rubber-covered cylinder. From this cylinder, the ink is transferred to the paper. Ink and water are both applied to the lithographic plate; the image part of the flat surface holds ink and repels water. The non-image part holds water but repels ink, thereby creating an image on the paper. Lithography is also known by the names offset, photo-offset, litho, and photolithography.

Line and Halftone Image

A combination of two images is used to print the photonovel by lithography: the line image and the halftone image.

The line image is pure black or pure white, and is formed by the contrast between the white paper and the black lines, or spots. The text titles are printed in "line".

The halftone is also printed in pure black or pure white, but by virtue of a screened dot pattern, appears to have tonal gradations. Photographs are printed in the halftone image. Examine a photo printed in a newspaper; under a magnifying glass the image is seen as a pattern of dots that make up the photograph.

A photomechanic combines the line image (the text) with the halftone image (the photos) and the photonovel page is the result.

Kodak Autoscreen Ortho Film 2563 (Estar Base)

Another method which is faster and less expensive is to photograph the mechanical with a film made by Eastman Kodak Company, known as Autoscreen Ortho Film 2563. This film has a "built in screen", which means that a halftone pattern already exists in the film. The entire mechanical, words and photos,

is photographed on one sheet of Autoscreen film; the photomechanic's job of combining the line and the halftone is then eliminated. The resulting image consists of text and photos printed by the halftone method. The only qualification for use of Autoscreen is that the text (which is also printed in halftone) be sufficiently black so that it can be defined by the halftone image. The IBM carbon ribbon will produce adequate results.

Kodak Autoscreen is available in dot pattern sizes of 85, 120, and 133 dots to the inch. A pattern of 85 dots to an inch will produce photos of lesser quality than a pattern of 120 dots per inch. The text in the balloons will require at least 120 dots to an inch to be defined; 133 is even better.

Paper

The paper used for the photonovel makes up the bulk of the cost; the better the quality of paper used, the higher the cost per copy. Almost without exception, the photonovel is printed on "glossed newsprint". This is the same paper used in the newspaper, but is coated to yield a higher quality image. Glossed newsprint is slightly more expensive than regular newsprint, but provides a sharper, clearer image, and does not turn yellow for several years.

Bond papers are generally too expensive for use in the photonovel, though they produce the finest image quality. A bond paper may be used for the cover to make the booklet last longer. Glossed newsprint can also be used for the cover, but will lack the "snap" and clarity of the bond paper.

chapter 7

GETTING STARTED: Notes for Peace Corps Volunteers

Though inexpensive in comparison with other devices of mass communications, the photonovel is too expensive to be paid for by a Peace Corps Volunteer, or even a group of Volunteers. The cost of the smallest edition is such that outside help must be obtained to pay for the production.

As with other projects, this necessity is underlined by the expectation that a host country national will, in time, assume the functions of the Volunteer. The host country national cannot be expected to absorb production costs personally. Thus, the Volunteer must help counterparts learn the potential sources (especially those that are locally available) and methods for obtaining funding.

This is a challenge faced by many Volunteers: where to obtain money to finance a project? In every country numerous organizations exist whose purpose is to spend money on projects. However, obtaining money is much like extracting impacted wisdom teeth: it is not impossible, but requires time, patience, and determination.

Host Government Agencies

One method for obtaining funds and assistance is to enlist the cooperation of a host government agency or ministry that corresponds to the subject matter that is treated in the photonovel. Volunteer teachers who work in bilingual education can introduce their ideas to the Ministry of Education; Volunteers interested in child nutrition may appraoch the Ministry of Health, and so on. These Government Ministries, whatever their problems, are searching for new ways to implement their programs. They may appreciate your guidance and advice; they may tell you to mind your own business. In any case, communications is still a new field, underexplored, and many countries have no programs, facilities, or thoughts about such projects: a challenging situation for an enterprising Volunteer to introduce new ideas. Cooperation with the local government will open the Volunteer's

eyes to problems and needs as seen by the host country. Furthermore, the host government will enlighten the Volunteer about the manifold problems that exist within a bureaucracy, and will provide experience for working closely with others.

International Assistance

Another source of funds is bilateral and international agencies that distribute money and technical assistance: CARE, USAID, UN and Catholic Relief Service are a few of the many agencies that work in developing nations. Moreover, even agencies with unfamiliar names have money de ignated for particular activities. Funds are not usually reserved for communications, as such, but can be found in accounts earmarked for some other fields with which the photonovel deals. (See ACTION/PEACE CORPS and VITA, Resources for Development Agents.)

The personnel in these agencies are generally helpful and can provide valuable advice, if not money. An effort should be made to talk to representatives of as many such agencies as possible, for every appointment will yield other contacts to check. Often, the funds of these agencies are routed through host government ministries, rather than distributed directly, and the staff can indicate which ministry has money for what projects.

Peace Corps

In many countries, Volunteers work together on a specific program that may obtain funds from an outside source. While Peace Corps does not usually provide money for Volunteer projects, it can do no harm to seek money from "The Director's Fund" and other possible sources.

Use Your Imagination

The three sources listed above do not constitute the horizon of obtainable money. Sources exist that are specific to every geographical area, and for each field of activity. Determination will always find a way: one Volunteer mailed letters with a description of his plans to numerous people in the U.S. who were interested in development efforts. He enclosed a tax deduction form (difficult to obtain!) with each letter, and soon had more money than he could spend. An ad placed in a hometown newspaper may turn up significant amounts of money from interested friends, neighbors, and/or civic groups. Missionary groups sometimes seek worthy projects to finance.

Money for projects can be difficult to obtain, by any means, but the Volunteer should not be afraid to approach anyone

to ask for funds. If the idea is good, many people will listen and some will sincerely try to help.

How to Ask for Money

Before requesting funds, the Volunteer must have a clearly defined idea of what will be done with the money. Money is given in response to a specific proposal. This concisely-written proposal should cover every aspect of the project, from contents and production (including proposed costs) to distribution and the expected impact.

The ideas and plans presented are not to be considered the final word; indeed, once approved, the finished product may differ significantly from the original proposal. Everyone involved will have suggestions and comments to be considered. While the photonovel inevitably will be "compromised", it is the "compromise" that enriches and insures support for any project involving more than one person.

Project a professional image. A good image implies more than a neat appearance. Make an advance appointment to meet with a potential source of support. Determine who within the organization must be contacted, and contact that person. Arrive on time, even in countries where custom dictates a built-in wait. Prepare for the meeting in advance so that your presentation will be as precise as possible. Wear clothes that are compatible with the business environment. Project a good image and the work will move faster, with better results.

A Work Plan

The presentation of a work plan shows the client/sponsor that the ideas has been researched, and that the Volunteer knows what he is talking about. A typical photonovel work plan might consist of these points:

1. *A model of application.* Demonstrate how the photonovel will be used, who, how many, and where people will be affected by the publication. Show why it is needed and how it will fill that need. Outline a practical procedure for distribution and evaluation, within or without of existing networks.

2. *Story and content.* Draw up an attractive sample photonovel to the proposed size that contains an idea of what information will be presented and how it can be integrated into the story.

3. *Sample photonovels.* Present examples of photonovels that have been applied to educational functions; if none are available, the sample pages in the appendix of this book may serve to illustrate the idea.

4. A *budget.* Estimate how much it will cost to produce a certain number of photonovels. The total cost can be estimated from these factors:

   a. Cost of production materials;
   b. Cost of photography and photographs;
   c. Cost of the actor's salaries; and
   d. Cost of printing.

   The actual price for these factors varies widely from one area to another, even within the same country. The peculiarities of each country's import regulations will influence the cost of photographic materials and printing paper. The only way to determine the actual cost is to discuss the project with professional people. A sample budget is included in the appendix.

With these facts and materials in hand, a comprehensive presentation can be made. The work plan serves only as a guide, subject to enormous change, but will satisfy the primary questions of most potential sponsors.

How Long Does it Take?

A good question: it can be answered only from experience, and experiences, even within a single country, can vary. The search for funds and sponsorship can take longer than it is pleasant to imagine. Planning, writing, and rewriting as seemingly endless revisions, suggestions, and authorizations are gathered may take months, or only days. The time also depends on one's capacity for work, details, and negotiations. Many Volunteers have found that they cannot push their counterparts beyond their accustomed pace, nor themselves work any faster than those around them, without causing irritation. In countries where five hour work days (including coffee breaks) are common, a simple project may require months.

Therefore no time schedule can be recommended, except in the form of wishful thinking. One could conceivably wish for this:

Writing and revision	one week
Photography	two days
Mechanical	three days
Pre-test	one week
Printing	one week

Even those who do not consider weekends working time may wish for project completion in less than a month; indeed, it is possible, though perhaps unlikely.

conclusion

The age of the electronic super-sell has bedazzled our minds with optical effects and the impact of music and sound. Ad agencies push TV and radio programming, sell advertising through commercial motion pictures, and sponsor expensive TV programs, competition race cars and extravagant promotions. Development agencies prefer the "glamorous media" to stress their messages: radio, TV and motion pictures receive money for messages that do not even reach those to whom they are directed. Meanwhile, the printed page seems to rank last on the list of priorities.

Yet you have now read about 65 words, the equivalent of 30 seconds of TV or radio copy, and this sales pitch has just begun!

Print offers advantages impossible to obtain through glamour media. A half page of advertising, with an interesting graphic illustration, can say more than a full minute of radio advertising, and at a fraction of the cost. An institute that tried to sell the idea of iodized salt can reveal ten different reasons why iodized salt is better than non-iodized salt -- a story too long to be squeezed into 30 seconds of radio advertising.

In print, the slogan, the logo, and the information is the reader's to keep for as long as the paper lasts.

The page can hold a reader's attention for five, ten, or fifteen minutes, long enough for the reader to consider the content and take decisive action: write down a name and address, fill in a coupon, or make a phone call.

Key points are emphasized by heavy type, or attention-getting photography. This is not so easily done in radio where each word carries about the same weight as the next, and all are then easily forgotten. To be remembered, an idea should be seen in visual images. One photo is worth, if not a thousand, at least several paragraphs of words.

For these reasons, and more, the photonovel has been proven a worthy addition to mass communications programs. However, much work remains to be done. A limitation of funds, a preference for glamorous media, and a narrow field of application has limited the author's experience to those subjects discussed in the text: by no means the horizon of the photonovels capabilities. Further research is needed in the manifold possibilities offered by graphic expression, especially study into the psychology of visual interpretation by people of differing cultures. The result will increase the effectiveness of not only the photonovel, but of all communicative devices.

appendix

glossary of terms

The following list of photographic and graphic arts terms is provided to help those who are unfamiliar with the subject.

Balloon: A white area in the photograph that contains the dialogue of a character. An arrow usually extends from the balloon to indicate the speaker of the dialogue.

Bounce light: In its simplest form, a lighting technique generated by aiming the light source at a wall, ceiling, or reflector, so that light is reflected, or "bounced" onto the subject. The result is a natural, soft, nearly shawdowless effect.

Blivot: An advertisement that is overcrowded with information.

Collator: A machine that assembles the pages of a book in their correct order.

Color Separation: The division of the colors of a multi-colored original into basic portions (usually 3), each of which is reproduced by a separate printing plate which carries the primary printing-ink color. This is accomplished by making three black and white negatives of the original, each with a different color filter.

Composer: A machine resembling a typewriter which adjusts typed copy to fit a specified area, using a variety of type faces.

Contact Sheet: A sheet of photographic paper on which all the negatives of a roll of film are placed side by side and printed to exact size.

Continuous Tone: Tone variation in a negative or print due to variations in blackness, such as those seen in a photographic print.

Contrast: A term describing the separation of tones in a negative or print. A picture which has only a slight difference in tones is said to have "low contrast"; one which has a large difference in tones is "high contrast".

Exposure: The quantity of light that is allowed to act upon a photographic material. The product of the intensity and duration of light acting on the emulsion.

Halftone: A tone pattern (picture) composed of dots that are of uniform density but varied size.

Layout: See "mechanical."

Line: Any negative, print, copy, or printing plate which is composed of solid image areas without half-tone areas.

Lithography: The method of printing in which the printing and non-printing areas are in the same plane and are differentiated by their acceptance or repellence of ink and of water applied succesively to the entire plate.

Mechanical: A page or layout prepared as the original for photomechanical reproduction.

Negative: A piece of photographic material in which the tones are the reverse of those in the original subject.

Offset Lithography: The method of lithography in which the image is transferred from the printing plate to a rubber cylinder, and then transferred to, or "offset" on, the paper. Nearly all lithography now is done by the offset method.

Photo-Sequence: A method of communication in which photos are placed side by side, in their time order, to tell an idea or brief story.

Plate (printing): The master device made from the mechanical which bears the image to be printed.

Screen Ruling: The number of lines per inch of a halftone screen.

Sharpness: In photographic materials, the ability to reproduce a sharp edge, such as a line.

Transparency: A photographic image intended to be viewed by transmitted light. Also called a "slide".

photo-posters

Posters, placed in a strategic location, have traditionally followed a basic, unchanging format that consists of a headline, a picture, and a brief message to a large audience. However, any medium is effective only when people pay attention to it. Posters have followed the same format for so many years that people often take them for granted, not even pausing to read the message. The poster could benefit from a face lift.

The poster that takes advantage of the photosequence is a curiosity when displayed in public areas. Few people have ever seen an enlarged photo-novel; they tend to go out of their way to read it. Though the photo-sequence cannot broadcast its message at as great a distance as the conventional poster, the novelty of its appearance will actually draw people from their paths. When carefully displayed in a public institution, such as a health center, the photo-poster is an effective means to broadcast a message.



A photo-poster may use from one to five photos to express a brief message. All of the procedures and precautions outlined in chapter 2 still apply. Posters should be replaced periodically because they are damaged by sunlight, weather, and curious hands.

covers


~1~
amor
correspondido


CUANDO NUESTRO
HIJO HA NACIDO


NUESTRO
HIJO


MUJER
ABANDONADA
fotonovela

list of personnel

The personnel required to produce a photonovel depends upon the capabilities of the people involved. One person can fill several positions, or many persons may be needed to do one job. The photonovels discussed in this volume were produced by one person: this arrangement is not recommended. Story, text, content, photography, and layout, not to mention the search for money, is too much for one person to accomplish in a relatively short time. Moreover, the finished product is compromised by such a singular effort.

The involvement of more than one person may be approached in either of two ways. Professionals may be enlisted to perform the tasks that they do best. Their contributions will naturally be appreciable. As an alternative, the Volunteer or other development agent may regard the production process as an opportunity for on-the-job training of potential or "upgraded" professionals. This latter, probably more time-consuming approach will be much more demanding of the development agent, but should be well worth the extra effort. It is also among the best means of assuring that photonovels will be produced after the departure of the Volunteer or other development agent.

Listed below are the skills required to complete a photonovel. Whether by one person or by twenty will depend on each particular project.

Content consultant - An expert in the topic to be addressed. This person should have a broad knowledge of the problems that face the target audience, and should be able to define the information in a simplified form.

Writer - The writer must be knowledgeable about the audience and its history, so that a story can be written that will be familiar to all. He must have a basic knowledge of the content, and a complete understanding of the message: how and why it is to be broadcast.

Linguist - Someone familiar with the intricacies of the idiom; native speakers serve best to translate the script.

The Film Crew - Discussed in Chapter 3

Layout Artist - Preferably a professional photomechanic who prepares the mechanical. If not a professional, someone who knows how to use an X-acto blade and has some drafting skills.

Producer - The producer oversees all aspects of the production. The producer searches for money, organizes, and serves as liaison between photographers, printers, and everyone else involved.

a budget

The following breakdown of costs is based on typical production costs for a photonovel prepared in Ecuador in 1976. The (U.S.) $ 5,160 total covered the cost of 16 pages that measured 26 cm. by 20 cm. It was printed on glossed newsprint, with a two color cover, by a continuous run printing press. The dialogue was typed on an IBM Selectric typewriter, and served as copy for the plates. Titles were done with Letraset. The photonovel was sponsored and paid for by Ecuador's Ministry of Agriculture and Livestock.

Note that in countries where printing is significantly less expensive, it may be possible to publish photonovels designed for a far smaller audience.

Production materials; illustration board, paper, knives, letraset, pens, transportation, etc.	$ 20 (US)
Photographic services: based on a day rate of $20.00	40
Photographic prints: $1.00 each	100
Printing: 100,000 copies (.05 each)	5,000
	$ 5,160



amor correspondido

"LOVE AND THE LATRINE"

Reprinted by Permission of the Government of Ecuador

ESTOS SON LOS ACTORES DE ESTE CUENTO:



ANTONIO



MARIA



MAMA DE MARIA



MARTIN



ROSA ELVIRA



EL GATO

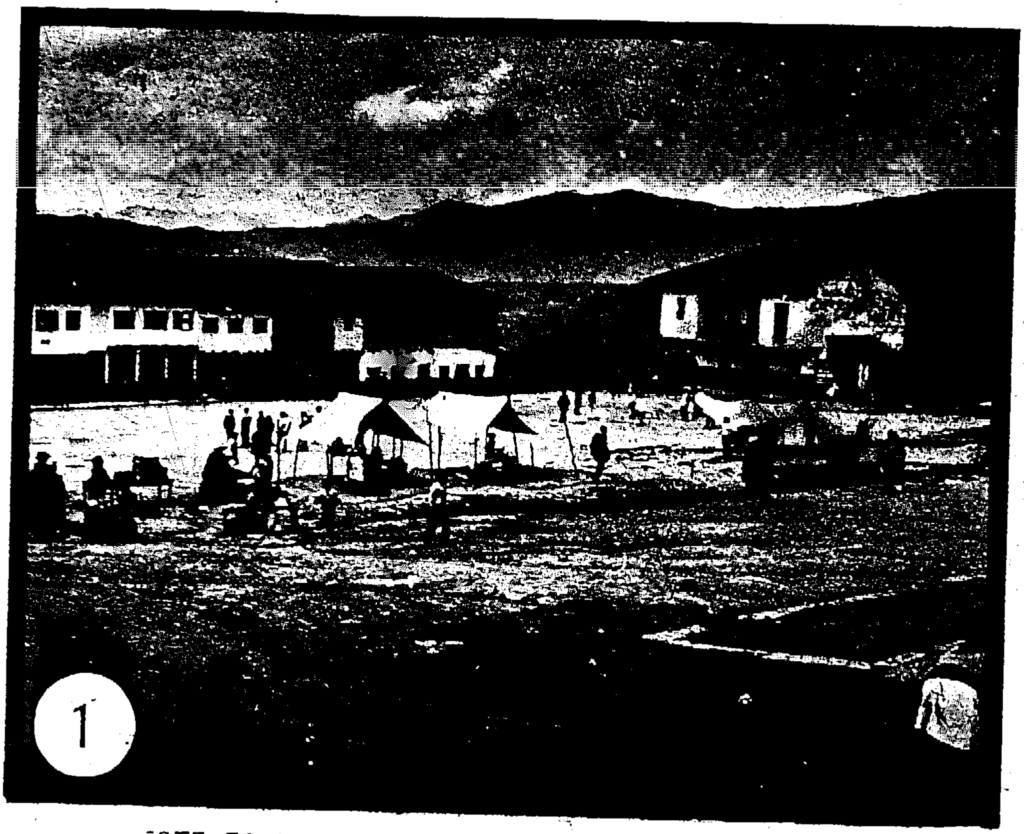
DIRECCION Y
FOTOGRAFIA: DANIEL WEAKS

DIBUJOS: GONZALO ENDARA
RUIZ

IMPRENTA SENEFELDER.



LA LETRINA



ESTE ES UN PUEBLO DE LA SIERRA ECUATORIANA
EL TUYO.... EL MIO....

ASI SE VIVE EN
NUESTROS PUEBLOS
SERRANOS.....



1. THIS IS A TOWN IN THE ECUADORIAN MOUNTAINS
YOURS..... MINE.....

2. MARIA! BRING THE WATER SO WE CAN COOK.

THIS IS HOW WE LIVE IN OUR MOUNTAIN TOWNS.



TEMEROSO Y ESCONDIDO SE ACERCA ANTONIO A SU GUAMBRA....



ANTONIO CAUTIOUSLY
APPROACHES HIS GIRL

ANTONIO!, MY LOVER!
LOVE HAS WINGS!

MY PARENTS DON'T WANT ME
TO SPEAK TO YOU.

4. BUT I LOVE YOU AND
I WANT TO MARRY YOU.


MAMA DICE QUE VOS Y TU FAMILIA VIVEN COMO CHANCHOS PORQUE NO TIENEN UNA LETRINA DONDE HACES TUS NECESIDADES....!
¡CARAJO! ¿QUE DICES? ESA ES UNA IDEA ASQUEROSA.
5


TENEMOS UN TERRENO GRANDOTE!
6


¡QUIERO HABLAR CON TU MAMA SOBRE LA LETRINA!
7

MAMA SAYS THAT YOU AND YOUR FAMILY LIVE LIKE PIGS BECAUSE YOU DON'T HAVE AN OUTHOUSE

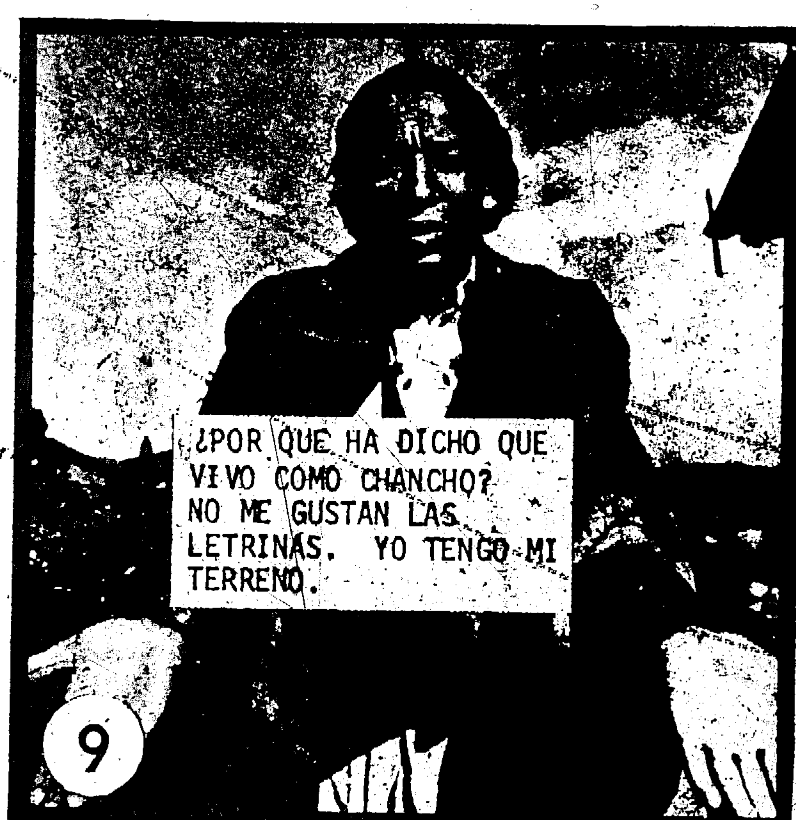
5. DARN IT! WHAT ARE YOU SAYING? THAT'S INCREDIBLE!

6. WE HAVE THE WHOLE EARTH FOR OUR OUTHOUSE.

7. I WANT TO SPEAK TO YOUR MOTHER ABOUT THE OUTHOUSE.

ANTONIO FUE A HABLAR CON LA MAMA DE MARIA...





ANTONIO WENT TO SPEAK TO MARIA'S MOTHER.....

8. ANTONIO! I FORBID
YOU TO SPEAK TO
MY DAUGHTER.

9. WHY DO YOU SAY I LIVE LIKE
A PIG? I DON'T LIKE OUTHOUSES,
I HAVE MY LAND.

LA MAMA EXPLICA......



LA LETRINA ES MUY IMPORTANTE PARA LA SALUD. AHI DEPOSITAMOS NUESTROS DESPERDICIOS HUMANOS. LA LETRINA EVITA LA CONTAMINACION DEL AGUA.



MARIA'S MOTHER EXPLAINS...

10. I WANT RUDDY GRANDCHILDREN, STRONG AND HEALTHY. YOU ARE VERY PALE.

OUTHOUSES ARE VERY IMPORTANT FOR YOUR HEALTH. THERE WE DEPOSIT OUR WASTES. IT STOPS OUR WATER FROM BEING CONTAMINATED.

11. EVEN ANIMALS, CONSIDERING THEY ARE JUST ANIMALS, HAVE BETTER HABITS THAN YOU! LOOK AT THE CAT!



AUN EL GATO SABE
TAPAR SU MIERDA
¡TU ESTAS MAS
SUCIO QUE EL GATO!



12. EVEN THE CAT KNOWS HOW TO BURY HIS WASTE. YOU ARE FILTHIER THAN THE CAT!

13. LEAVE MY DAUGHTER ALONE UNTIL YOU CAN AT LEAST LIVE LIKE A CAT.

ANTÕNIO ENCUENTRA A SU AMIGO MARTIN....







ANTONIO MEETS HIS FRIEND MARTIN...

14. MY HABITS ARE WORSE THAN A CAT'S! DARN IT! I'LL BUILD THE BEST OUTHOUSE IN THE WORLD.

BUT ANTONIO, YOU DON'T KNOW HOW TO BUILD AN OUTHOUSE. WHAT WILL YOU DO?

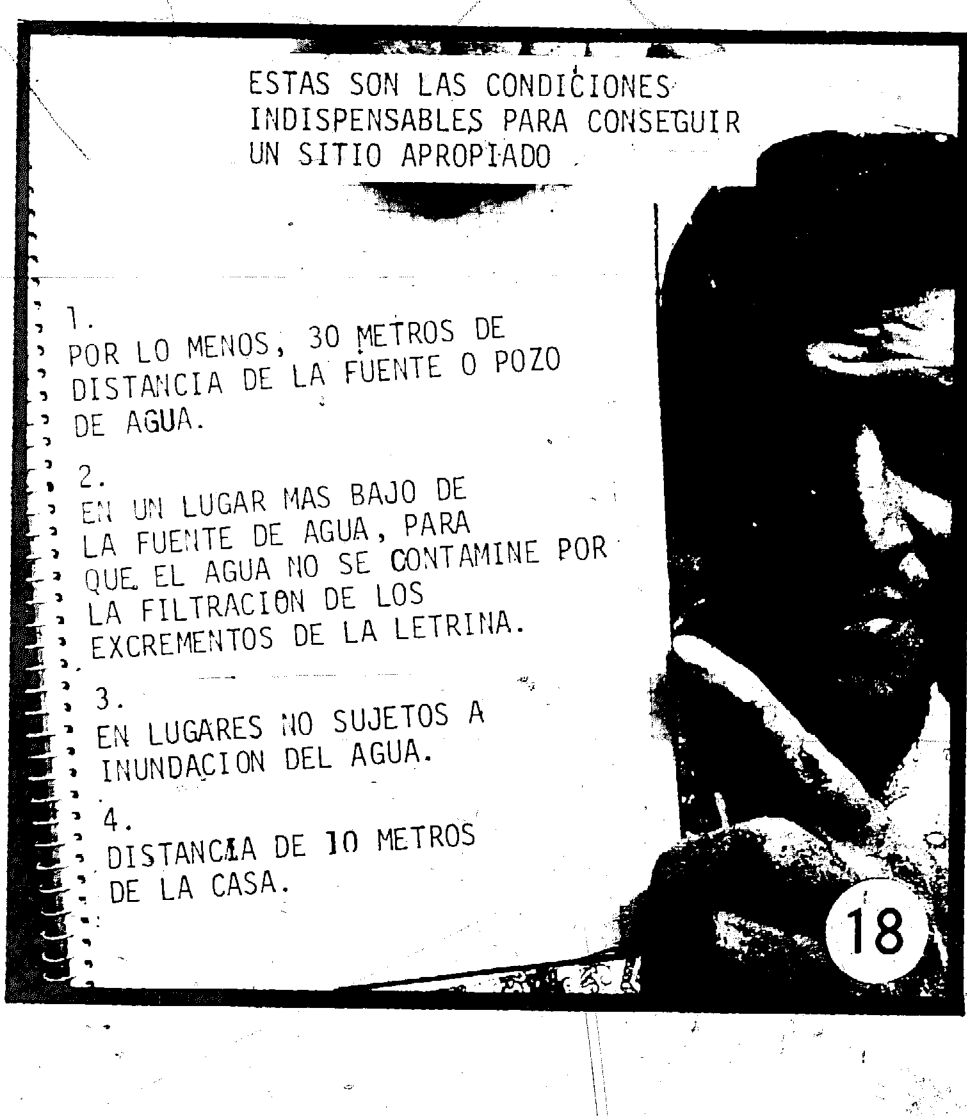
YOU KNOW ABOUT THESE THINGS, RIGHT? CAN YOU HELP ME?

15. SURE, BROTHER! IT'S A PLEASURE TO HELP A FRIEND LIKE YOU.

16. DON'T WORRY, IT'S EASY AND DOESN'T COST MUCH. WE'LL DO IT TOGETHER.



MARTIN EXPLICA QUE LA PRIMERA COSA ES ENCONTRAR UN LUGAR APROPIADO PARA LA CONSTRUCCION.



MARTIN EXPLAINS THAT THE FIRST THING TO DO IS FIND THE PROPER PLACE FOR CONSTRUCTION

17. LET'S GET GOING, MARTIN! HOW DO WE BEGIN?

18. THESE ARE THE INDISPENSIBLE CONDITIONS.

1. A PLACE AT LEAST 30 METERS FROM THE WELL OR SPRING.
2. A PLACE LOWER THAN THE WATER SOURCE, SO THAT THE WATER IS NOT CONTAMINATED BY THE FILTRATION OF EXCREMENT FROM THE OUTHOUSE.
3. A PLACE THAT IS NOT SUBJECT TO FLOODS.
4. A PLACE THAT IS 10 METERS FROM THE HOUSE.





TIENES QUE CAVAR UN HUECO DE 2 METROS DE PROFUNDIDAD Y UN CUADRADO DE 80 CMS. DE CADA LADO........



19. HERE IS A PERFECT PLACE FOR THE OUTHOUSE

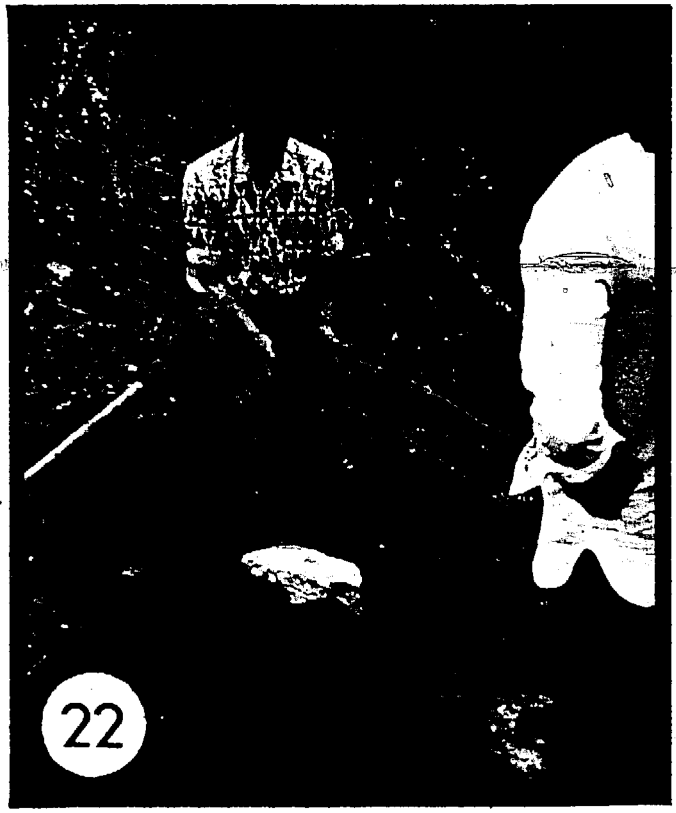
10 METERS FROM THE HOUSE

30 METERS FROM THE WATER

20. COME ON, MAN!

YOU HAVE TO DIG A HOLE THAT IS 80 CM. ON EACH SIDE, AND TWO METERS DEEP.

LAS PIEDRAS SON PARA
ASEGURAR LA BASE DE
LA LETRINA, Y PARA
HACER NIVELACIONES
VAN EN CADA ESQUINA
DEL HUECO.





22. THE ROCKS ON EACH CORNER SUPPORT THE BASE OF THE OUTHOUSE AND MAKE IT LEVEL.

23. AND NOW, WE PLACE THE BASE.


PONEMOS EN LA PARTE SUPERIOR
DEL HUECO PARA AGUANTAR
EL PISO, IMPEDIR LA ENTRADA
DE RATAS, Y AGUA LLUVIA
24


¿QUE ESTARA HACIENDO
MARIA EN SU CASA?
NO SE, PERO YA TENEMOS
LA BASE DE LA LETRINA.
25

24. WE PUT IT IN THE UPPER PART OF THE HOLE TO SUPPORT THE FLOOR AND TO STOP RATS AND RAIN WATER FROM GETTING IN.

25. I WONDER WHAT MARIA IS DOING NOW!

I DON'T KNOW, BUT WE ALREADY HAVE THE BASE OF THE OUTHOUSE.







HASTA AQUI HEMOS TRABAJADO BIEN EN UN DIA...

26. THE FLOOR IS
1 SQUARE METER.

27. FOR THE FLOOR, YOU
CAN USE BOARDS, OR
BETTER YET, USE CEMENT,
LIKE THIS ONE.

28. THAT'S A GOOD CEMENT FLOOR!

UP TO NOW WE HAVE DONE A LOT IN A DAY.....

MIENTRAS TANTO ROSA ELVIRA Y MARIA SE PASEAN...





MEANTIME, ROSA ELVIRA AND MARIA STROLL BY.

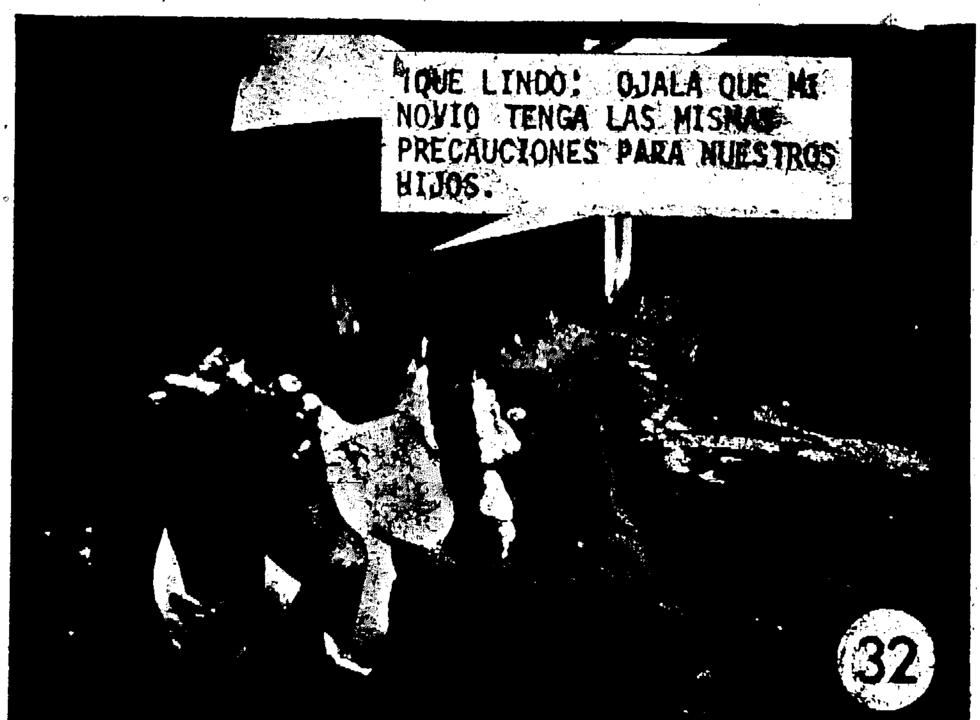
LOOK AT ANTONIO AND MARTIN WORKING!

29. THEY'RE BUILDING AN OUTHOUSE NOW WE CAN GET MARRIED.

WHY DOES HE HAVE TO BUILD AN OUTHOUSE?

30. BECAUSE WE WANT TO TAKE CARE OF OUR BABIES. THE OUTHOUSE IS THE BEST WAY TO AVOID GETTING WORMS.


¡QUE ASOMBROSO ES TU LONGUITO
¡EL TE QUIERE! COSNTRUYE LA
LETRINA PARA EL MATRIMONIO.
31


¡QUE LINDO! OJALA QUE MI
NOVIO TENGA LAS MISMAS
PRECAUCIONES PARA NUESTROS
HIJOS.
32

31. HOW NICE! HE LOVES YOU!
HE'S BUILDING THE OUTHOUSE
SO HE CAN MARRY YOU.

32. HOW LOVELY! I HOPE THAT
MY BOYFRIEND HAS THE SAME
CONCERN FOR OUR CHILDREN.



MARTIN LE EXPLICA QUE LA CASETA PUEDE SER CONSTRUIDA DE CUALQUIER MATERIAL DISPONIBLE; COMO MADERA, LADRILLO, O ADOBE....

HACEMOS LOS HUECOS...



COLOCAMOS LOS PILARES...



33. MARTIN EXPLAINS THAT THE BASE MAY BE MADE OF ANY AVAILABLE MATERIAL: WOOD, BRICK, ADOBE, ETC.

34. WE MAKE THE HOLES...

35. PLACE THE POSTS...



CLAVAMOS LAS TABLAS
DE LAS PAREDES. EL
TRABAJO ES MUY RAPIDO.





36. THEN NAIL ON THE WALL BOARDS. THE WORK GOES QUICKLY!



COLOCAMOS LA PUERTA
CON VISAGRAS,..

EL TECHO ES DE ZINC,
O PAJA, O TEJAS...



39. WE PLACE THE DOOR ON THE HINGES.

THE ROOF IS OF ZINC, STRAW OR TILES.

40. ALL THAT'S LEFT TO PUT ON IS THE ROOF.



41

EL TECHO ESTA
INCLINADO PARA
QUE CORRA EL AGUA



42

LA TAPA DE LA
LETRINA EVITARA
QUE ENTREN MOSCAS
Y RATAS.
AYUDARA PARA QUE
NO HAYA MALOS
OLORES

41. THE ROOF SLANTS SO WATER WILL RUN OFF OF IT.

42. NOW, WE NEED A LID.

THE LID ON THE HOLE WILL STOP RATS AND FLIES FROM ENTERING. IT WILL PREVENT BAD SMELLS.



ANTONIO SE VA A BUSCAR A MARIA, PARA AVISARLE QUE LA LETRINA ESTA TERMINADA, Y SU CORAZON SE HALLA MUY CONTENTO.



THERE, IT'S FINISHED.

43. IT'S THE BEST OUTHOUSE IN THE WORLD.

ANTONIO GOES TO LOOK FOR MARIA TO TELL HER THAT THE OUTHOUSE IS FINISHED. HE IS VERY HAPPY

44. I AM A MAN; WORKER, STRONG AND...AFFECTIONATE.


¡LA LETRINA ESTA TERMINADA MARIA!
Y AHORA ¿QUE DIRA, PUES, TU MAMA?
45


VOS ERES UN BUEN TRABAJADOR Y TIENES TANTO INTERES EN LA SALUD DE NUESTROS GUAGUITOS. POR ESO TE QUIERO LONGUITO.
46

45. MARIA! THE OUTHOUSE IS FINISHED! AND NOW, WHAT WILL YOUR MOTHER SAY?

46. YOU ARE A GOOD WORKER, AND YOU HAVE SUCH AN INTEREST IN OUR BABIES' HEALTH. THAT'S WHY I LOVE YOU.



¡NOS CASAREMOS, Y
NUESTROS HIJOS
TENDRAN BUENA SALUD
EN NUESTROS PUEBLOS
¡VAMOS A AVISAR A MAMA!



47. WE'LL GET MARRIED, AND OUR CHILDREN WILL BE HEALTHY! LET'S GO TELL MY MOTHER!

48. MA'AM, NOW YOU CAN'T SAY THAT THE CAT HAS BETTER HABITS THAN I!



SOY LA SUEGRA MAS FELIZ DEL MUNDO. MI HIJO ANTUCO HA CONSTRUIDO UNA LINDA LETRINA.
49



¡NO ES PARA TANTO SUEGRITA!
50

49. I AM THE HAPPIEST MOTHER-IN-LAW IN THE WORLD. MY SON TONY HAS BUILT A LOVELY OUTHOUSE!

50. IT'S A LOVELY OUTHOUSE.


TENEMOS QUE VIVIR COMO
GENTE SANA
AUNQUE CAMPESINOS PERO
CON LETRINA.
51


AL FIN LONGUITO, SOMOS
EL UNO PARA EL OTRO!
52

51. EVEN THOUGH WE ARE PEASANTS WE SHOULD LIVE LIKE HEALTHY PEOPLE. NOW WE HAVE AN UTHOUSE.

52. FINALLY, WE HAVE EACH OTHER!

PERO NO ES EL FIN DE NUESTRO CUENTO.
AHORA TODOS TENEMOS QUE CONSTRUIR
UNA LETRINA EN CADA CASA POR LA
SALUD DE TUS GUAGUITOS, TU FAMILIA
Y TU PUEBLO



BUT THIS IS NOT THE END OF OUR STORY.
NOW EVERYONE MUST BUILD AN OUTHOUSE
FOR EACH HOUSE SO YOUR CHILDREN,
YOUR FAMILY AND YOUR COMMUNITY
WILL BE HEALTHY.

53. LET'S LEARN HOW TO USE
AND TAKE CARE OF IT SO
IT WILL FUNCTION PROPERLY.

USO Y CUIDADO DE SU LETRINA SANITARIA





Bote los papeles dentro del hoyo



Baje la tapa de la letrina

USE AND CARE
OF YOUR
OUTHOUSE

PUT PAPERS IN THE HOLE

KEEP THE LID TO
THE HOLE CLOSED



Lave la loza y el asiento diariamente



Lávese las manos, con agua y jabón



Enseñe a su niño a usar la letrina

MINISTERIO DE SALUD PUBLICA

INSTITUTO ECUATORIANO DE OBRAS SANITARIAS

(I E O S)

DEPARTAMENTO DE PROMOCION Y EDUCACION

1.975

MAYOR INFORMACION

PIDALA EN EL CENTRO DE SALUD O AL INSPECTOR DE SANIDAD

WASH THE FLOOR AND
THE SEAT DAILY.

WASH YOUR HANDS WITH
SOAP AND WATER.

Ministry of Public Health
Ecuadorian Institute of Sanitation
(IEOS)
Department of Promotion & Education
1975

TEACH YOUR CHILD TO
USE THE OUTHOUSE.

For More Information
Contact The
"Health Center"
or the
"Sanitary Inspector"

(Translated by Peace Corps/Washington)

☆ U.S. GOVERNMENT PRINTING OFFICE: 1976— 627-929/1111